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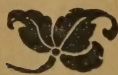
Mezzotints, Etchings

Drawings

New York City Views

Framed Etchings and Engravings

mainly from Private Sources



The Anderson Art Galleries

12 East 46th Street

New York

1911
May 16
Ne An

No. 909

MEZZOTINTS
ETCHINGS, NEW YORK VIEWS
ETC.

MAINLY FROM PRIVATE SOURCES

Engravings

BY BARTOLOZZI, DREVET, EDELINCK, MASSON, NANTEUIL, ETC.

Mezzotints

BY VALENTINE GREEN, REYNOLDS, YOUNG, MURPHY, WATSON,
ETC., ETC.

Paintings and Drawings

BY ALBERT BIERSTADT, AND OTHERS

Framed Etchings and Engravings

TO BE SOLD AT

The Forty-sixth Street Galleries

L. 69917

TUESDAY EVENING, MAY 16, 1911

BEGINNING AT 8.15 O'CLOCK

LA 2789

ON EXHIBITION FROM WEDNESDAY, MAY 10, 9.30 A.M. TO 5.30 P.M.

The Anderson Auction Company

12 EAST 46TH STREET

NEW YORK

TELEPHONE, BRYANT 271

Conditions of Sale.

1. All bids to be **per Lot** as numbered in the Catalogue.
 2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be re-sold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
 3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.
 4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Anderson Auction Company will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
 5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
 6. All lots will be exposed for public exhibition two or more days before the date of sale, for examination by intending purchasers, and the Anderson Auction Company will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and make no warranty whatever, but will sell each lot exactly as it is, **without recourse**. But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, the Anderson Auction Company will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.
 7. **Terms Cash.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be re-sold by either private or public sale at such time as the Anderson Auction Company shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Anderson Auction Company to enforce the contract with the buyer, without such re-sale.
- . The Anderson Auction Company will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

THE ANDERSON AUCTION COMPANY,
12 EAST 46TH STREET, NEW YORK.

Priced Copy of this Catalogue may be secured for 50c.

ITEMS CHECKED WITH THE
SOLD FOR YOUR ACCOUNT
WITHOUT RESERVE UNLESS
OTHERWISE INSTRUCTED.

No. 909

Mezzotints
Etchings, New York Views, etc.

MAINLY FROM
PRIVATE SOURCES

1. ALBERTI (CHERUBIN). Five engravings after Caravaggio, etc. GALLÉ (C.), The Resurrection, after Rubens; MERIAN (M.), Two landscapes; GREUZE (J. B.), Six studies of heads, by Ingouf. (14)
2. ALDEGREVER. The Judgment of Solomon. B. 29; Susanna at the bath. B. 30; Susanna accused by the old men. B. 31. Late impressions. (3)
3. — The Father assassinating his son; The Rape, and two others. (4)
4. ALLEN (DAVID). Six aquatint engravings in brown of Italian scenes. Proofs. (6)
* By the "Scotch Hogarth."
5. AMERICAN LANDSCAPES BY AMERICAN PAINTERS AND ENGRAVERS. A series of fifty beautiful steel engravings of the paintings of Wm. Hart, S. Colman, S. R. Gifford, A. B. Durand, J. F. Kensett and others, engraved by Hinshelwood, Beckwith, etc. All fine Proofs, a few signed by the painters. (32)
6. — Another lot, similar. (20)
7. AMERICAN VIEWS. Woodcut views of Albany, New York, Buffalo, etc. Mounted. (32)
8. ANSELIN (J. L.). Molière reading Tartuffe to Ninon de l'Enclos. After Monsiau. Folio. Open letter proof.
9. APOUX. Danseuses. Set of six etchings. Proofs. With the original wrappers.
10. AUDOUIN (P.). Henry IV, after Pourbus. (4)
11. AUDRAN (BENEDICT). J. B. Colbert, after Le-febvre. Folio.
12. AUDRAN (JEAN). Franciscus Robertus Secousse, in robes. After Rigaud. Folio.

25 13. BALECHOUS (J.). Saint Genevieve as a shepherdess, after Van Loo; Portrait of Carolus Rollin, after Coypel. Folio. (2)

25 14. BARON (B.). John, Count of Nassau, and Family, after Vandyck. Folio.

* Fine old impression, duplicate from the Amsterdam Museum, the collection of Prince William of Nassau.

300 15. BARTOLOZZI (F.). Woman with a Vase, after Cipriani. Printed in red. Fine original impression. 1771. Folio.

400 16. — Psyche going to dress, after Cipriani. Printed in brown. Very beautiful original impression. 1786. 4to.

450 17. — George IV as an archer, after Russell. Original impression in brown. 1795. Folio.

375 18. — Lamia, after Cipriani. Original impression in brown. 1786. 4to.

* From the Ackermann collection, with stamp.

25 19. — Children of Louis XVI ("Il ne leur reste que l'esperance"), after Rigny; Landscape, with Venus, Cupids, etc. Folio. (2)

30 20. — Virgil reading his *Aeneid*, and, The Death of Alcestes. Both after Kauffman. Folio. (2)

30 21. — Two allegorical subjects, printed in red. Folio. (2)

25 22. — The Death of Dido, after Cipriani; Love sleeping, after Sirani; First state of Correggio's Holy Family with St. Jerome (rare). Folio. (3)

75 23. — Perimele. Drawn by Bartolozzi, engraved by Zaffonato. Printed in colors.

25 24. — Marechal de Montmorency, Francis II, and Louys de Saint Geloys, from the Holbein portraits; The Singing Lesson, after Guercino. (4)

35 25. — Lady Montegle; Fitz Williams, Earl of Southampton. Both after Holbein, colored. Small folio. (2)

25 26. — Fame Stopping Time, after Cipriani; Vortigern and Rowena, by Delatre, after Hamilton; and 3 others, miscellaneous.

125 27. BASAN (F.), La femme rusée, after Bega; MOIETTE (P. E.), Le Geste Napolitain, after Greuze. Folio. (2)

125 28. BAUSE (J. F.). Cupid whispering, after Guido, proof before all letters; Portraits of Caspar Richter, Prince Frederick of Holstein, and Frederick Augustus Junius. (Folio. (4)

300 29. — Portraits of Von Werther, proof; Ernesti; Winckler; Boehm; etc. (14)

- 1.50 30. BEHAM (HANS SEBALD). The Apostles, set of 12; Hercules and Cerebus; and others by the same. Some late impressions. (16)
- .50 31. BENOIST (G. P.). David and Bathsheba, fine proof before letters; The Burgomaster, after Ostade by Beauvarlet. Folio. (2)
- .50 32. BISI (MICHEL). Venus and Cupid, after Appiani. Very fine impression. Folio.
- 2.75 33. BOISSIEU (J. J. DE). Landscapes, after Ruysdael; Original Etchings; etc. (19)
- .25 34. BONASONE (GIULIO), Satyrs and Silenus before King Midas, scarce; BINK (JACOB), Allegorical design, 1529; DURER, The Cook, and Virgin with the monkey. (4)
- 1.00 35. BOUILLIARD (J.). Premier Age de l'Amour, and Punition de l'Amour, after Lagrenée. Folio. (2)
- .50 36. BOUTET (HENRI). Types Parisiennes. Eight dry-points and etchings. Proofs, with the original wrappers. 4to.
- 1.25 37. BOVI (M.) Jupiter and Danaë, after Titian; Education, after Lavinia Countess Spencer. (2)
- 1.75 38. BRITISH VIEWS. Twenty-two aquatint views in Great Britain [by C. Dibdin]. Ca. 1800. Oblong folio. sewed in wrappers.
- 1.00 39. BROWN (J. G.). "Professional Pride" (Bootblack), PEN-AND-INK Drawing by J. G. Brown, signed.
- 3.25 40. BUNBURY (H. W.). Stipple engraving by Pettit, printed in colors: a scene from the story of Aladdin. 4to. 1786.
- 2.00 41. BURKE (EDMUND). Bust portrait engraved by Chapman. Printed in colors.
* Rare in colors.
- 1.00 42. BURNET (JOHN), Christmas Eve; CHAMBERS, Raphael's Mistress; EGAN, The Disputed Fare, mezzotint; SMITH, Portrait of Hogarth; etc. (12)
- 5.50 43. CALLOT (JACQUES). Le Combat à la Barrière a Nançy en 1627. Eight etchings (should be 10, lacking the first and third). (8)
- 2.00 44. — The Prodigal Son among the card-players, and four others by the same. (5)
- 4.00 45. CARAN D'ACHE. Two Cartoons referring to America (Spanish-American War). ORIGINAL DRAWINGS IN COLOR by Caran D'Ache. (2)

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- 150 ✓
- 500
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46. CARAVAGGIO. A Concert, eng. by Chambers, 1764; RAPHAEL, Bearing Christ to the Tomb, engraved by Felsing, proof; WEST, Pylades and Orestes, engraved by Basire, 1771; etc. (17)
 47. CARMONA (M. S.). Portrait of Boucher, after Roslin (Carmona's Academy piece); Jacobo Edelheer, scarce old engraving; Mdle. Mars as Betty, by Bertrand, in colors; etc. (8)
 48. CARPIONI, S. Anthony of Padua, engraved *ca.* 1660, B. 11; CARAT, A Hermit, engraved 1585; BREBIETTE, The Holy Family, after Veronese, engraved *ca.* 1600, from the Bourchier collection; and others. (10)
 49. CASANOVA (ANTOINE). Columbus Returning in Chains. Pen-and-ink sketches, being studies for the large etching. Signed "Paris, 1887." Folio.
 50. CHAPMAN (JOHN G.). Pifferari playing before the window of a house; A Monk at a monastery door; The Plain of Campania; Landscape with a monk and a donkey. Painted and engraved by Chapman. Fine India proofs. (4)
* A presentation set from the painter, the cover having inscribed "With Mr. Chapman's compts. Rome 8 Ap. 1854."
 51. CHEREAU (F.). Portrait of Louis Pecour, after Tourniere; The Children's, proof, unsigned. Folio. (2)
 52. CIVIL WAR. Grant and family, engraved by McRae; Gen. U. S. Grant, lithograph by T. Kelly, 1885; G. B. McClellan, engraved from a photograph; McClellan on horseback, eng. by W. L. Ormsby; The Grand Army of the Potomac, lithograph by T. Kelly, 1865; and three Bird's-Eye View War Maps (Virginia to the Gulf of Mexico). Folio. (8)
 53. CLAUDE LORRAINE. The Shipwreck. The Seaport. Original etchings by the painter. (2)
 54. CORIOLANUS (BART.), Chiaroscuro engraving after Guido; GOLTZIUS, The Temptation of S. Anthony, A Military Officer, and portrait of Peter Forester; GOENUETTE, etching; and others miscellaneous. (13)
 56. CORREGGIO. Charity, by Sister, proof before letters; SCHULTZ, Roses et Boutons, printed in colors: DUBOIS-MENANT, The Goatherd, signed proof; VOGEL, Maria Magdalena, mezzotint, etc. (10).
 56. CRUIKSHANK AND OTHERS; 5 plates from Dickens, etc., by Cruikshank; La Journée d'une Parisienne, by Gautier.
 57. CUNEGO (D.). Frederick the Great. Full-length portrait after Cuningham. Mezzotint. Folio. 1786.
 58. DACHERY. Pointes Sèches. Nine dry-points. Proofs. With the original wrappers.

59. DAVID (F. A.). Henry IV. Full-length in armor. Open letter proof, 1816.
60. DIANA SURPRISED BY ACTÆON, French line engraving; and another engraving. Fine old impressions, but cut close. Folio. (2)
61. DIETRICY. The Adoration of the Shepherds, Landscapes and other etchings; Etchings by CALLOT, of the School of REMBRANDT, and other engravings and etchings. (32)
62. DRAWINGS. The Baptism of Christ, old sepia drawing; Christ on the Cross, old red chalk drawing; Two drawings of Parisian street characters, by Ibels. (3)
63. DREVET (PIERRE I.). Samuel Bernard, after Rigaud. Folio.
64. — Guillaume, Cardinal Dubois, after Rigaud. Folio.
65. DREVET (PIERRE). Hyacinth Rigaud, after himself. Folio.
66. DREVET (P.), Madonna and Child, after Correggio; BOLSWERT, Silenus drunk; BERVIC, Le Laocoon; BEAUVAIS, The Madonna enthroned, after Corregio; etc. (25)
67. DRUMMOND OF HAWTHORNDEN, Mezzotint by Finlayson; HENRIETTA MARIA, old engraving (scarce); JAN DE WIT, mezzotint by Blooteling; PAULUS VON STETEN, by Lucas Kilian; RENE FREMIN, by Suruge. (5)
68. DURER (ALBRECHT). The Annunciation. From the Life of the Virgin. Latin text on back.
69. — The Visit of Mary to Martha. From the Life of the Virgin. Latin text on back.
70. — The Death of the Virgin. From the Life of the Virgin. Latin text on back.
71. — Samson Killing the Lion; The Four Riders. Folio. (2)
72. EARLOM (RICHARD). Mezzotints. Marriage a-la-Mode, after Hogarth. Complete set of the six plates, with the descriptive text and wrapper. Folio. Lond. 1800.
* Very rare in this state.
73. — Mezzotint. The Fig. After Rubens. Large folio.
74. — Mezzotint. Meleager and Atalanta. After Rubens. Large folio.
75. — Mezzotint. The Singing Master. After Scalcken. Folio.

76. **EARLY MASTERS.** The Great Horse, by Wierix; The Day of Judgment, by H. Cock, after Breughel; Lucas van Leyden, The Passion, set of 14; Our Saviour and a Saint, by N. van Aelst; Gathering Manna, by Veneziano; Rest in Egypt, by Elizabeth Sirani; etc. (25)
77. **EDELINCK (GERARD).** Carolus Le Brun, after Lar-gillière. Large folio. Inlaid.
78. — Robert Nanteuil. Engraved by Edelinck. 4to.
79. **ETCHINGS.** Notre Dame de Bourges, by Brunet De-baines; L'Homme à la Canne, by Flameng, after Hals; Shillingford, by Arthur Ditchfield; Dordrecht, after Van Goyen; Etching by Lalanne in the manner of Claude; Les Deux Amis, after Lancret; The Arundel Family, after Rubens; etc. (68)
80. **FABER (I.).** Mezzotint. Portrait of William Wol-laston. 4to.
81. **FRANKLIN (BENJAMIN).** Bowles's Moral Pictures; or, Poor Richard Illustrated, etc., by the late Dr. Benj. Franklin. Series of 25 vignettes on a folio sheet by Dighton (mounted). Pub. by Hayward & Co., Manchester [ca. 1800].
82. **FRENCH ENGRAVERS.** Le Charme de la Musique, by Chevillet; Gaspar Netscher, by David; Susannah at the Bath, by Porporati; etc. (10)
83. — Récreation Espagnole, by Danzel; Venus entering the Bath, by Michel; L'Amour et Psyche, by Potrelle; Susannah at the Bath, by Simmoneau; etc. (10)
84. — Latona fuyant les persecutions de Júnon, by Du-flos; Thetis et Achille, by Castel; Gaspar Netscher, by David; Le Repos de Diane, by Henriquez; etc. (10)
85. — The Royal Wedding, by J. Luyken; Marie Louise d'Orléans, by de L'Armessin; Victor Hugo, etching by Rajon; Danæ, by Benoist (cut down, damaged); and three French Lithographs. (7)
86. **FRYE (THOMAS).** Mezzotints. Bust of a woman, with pearl necklace, and another similar. Engraved 1762. Folio. (2)
87. **GAILLARD (R.).** La Fécondité, after Boucher. Folio.
88. **GERMAN ENGRAVINGS.** After Bode, Overbeck, Schwind, Lenbach, etc. Mostly proofs. (16)
89. **GERMAN LITHOGRAPH.** Poplar Trees in Storm.
90. **GHSI (DIANA).** Bacchus at Psyche's Marriage Feast. Folio.
91. — Aspasia and Socrates, by Diana Ghisi; Venus and Adonis, by George Ghisi; etc. (5)

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92. GOLTZIUS (H.), The Market-woman, The Fates, etc.; VISSCHER, The Garden of Eden; etc.; SADELER (ÆGIDIUS), Martyrdom of S. Sebastian; and other early engravings. (30)
 93. GOUDT (HEINRICH, COUNT). Etching, in the dark manner, of a rustic scene, after Elsheimer. 4to.
 94. GREEN (VALENTINE). Mezzotint. Creusa appearing to Æneas. Open letter proof. Folio.
 95. — Mezzotint. Sea-coast scene with two horses, after S. Gilpin. Folio.
 96. — Mezzotint. Epaminondas Wounded, after West. Large folio.
 97. — Mezzotint. The Marriage of S. Catharine, after Procaccini; The Virgin, Jesus, Elizabeth and John, after Willibert. 4to. (2)
 98. GUIDO, Three children with a tray, original etching by the painter, B. 18; MAURICE & DETMOLD, The Falcon, etching; E. LORING PIERCE, Landscape, signed proof etching. (3)
 99. HADEN (SIR F. SEYMOUR). Thames Ditton with a sail. Late impression without the inscription.
 100. HEEMSKERK (MARTIN). Etchings: Christ bearing His Cross; The Resurrection. Rare. (2)
 101. HELMAN (I. S.). Le Marchand de Lunettes. After Le Prince. Folio.
 102. HOLLAR (W.). Dance of Peasants, after Teniers; Piazza in Conventgarden; Rhine Bridge at Strasburg; Spring; plate from the Dance of Death; Storm at Sea; portraits, etc. (21)
 103. HUMBOLDT (ALEXANDER VON). *Scientist and Traveller*. Portrait, seated in the Cordilleras. Very fine proof before all letters. Folio.
 104. JACQUE (CHARLES). Young woman bathing. INDIA PROOF before the number.
 105. — The Prodigal Son. INDIA PROOF.
 106. — Landscape with a well; The pig-killer. INDIA PROOFS. (2)
 107. — A Hamlet, INDIA PROOF; Portrait of J. J. Guifrey (author of the catalogue of Jacque's etchings). INDIA PROOF. (2)
 108. JANAUSCHEK (FANNY). *Noted Prima Donna, came to America*. Portrait, by W. Jab. Folio. Fine India proof.
 109. JAPANESE PRINTS. Various subjects by Toyokuni, Kunisada, Kuniyoshi, etc. (12)

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110. JONES (J.). Mezzotint. William Strahan (friend and correspondent of Benjamin Franklin). After Reynolds. Folio.
 111. — Mezzotint: Beatrice listening to Hero and Ursula. After Fuseli. Folio.
 112. KENEKEL (J.). Catharina von Bore, wife of Martin Luther, after Cranach. Folio.
* A rare mezzotint.
 113. LANCRET. Summer, etched by Champollion. Proof.
 114. LANGLOIS (JEAN). Father Placide at St. Helena. Line engraving. Proof. 4to.
 115. LAUNAY (N. DE). La Première Leçon d'Amitié Fraternelle. After Aubry. Large folio. Portrait of Sebastien Le Clerc (De Launay's Academy piece). 4to. (2)
 116. LENFANT (J.), Rene de Merillac, in armor, after Ponchet, 1663; FALCK (JEREMIAH), Rupert Douglas (Scotch General under Gustavus Adolphus). (2)
 117. LEUTZE (E.). The Original Crayon Drawing by this noted American Painter for his cartoon "Westward Ho" in the Capitol, Washington, representing two pioneers in hewing a path through a forest. Certified by his daughter. Large folio, 21 x 30½ in.
 118. LEVASSEUR (J. C.). Death of Leonardo da Vinci, after Menageot, proof before letters; J. M. LEROUX, La Dame de Charité. India proof of the first state. Folio. (2)
 119. LONDONIO. Gallery of Paintings in Europe, 17 folio plates, Milan, 1830; a volume of copper engravings by Pedro and others, and other art books. (6)
 120. LOURY (LADISLAS). Suite de Pointes Sèches. Seven dry points. Proofs. With the original wrappers.
 121. LUCAS VON LEYDEN. The Milk-maid. B. 158. (Repaired in left corner.)
 122. — S. Jerome, with the lion. B. 112. Duplicate from the Kunst-Halle. Hamburg, with stamp.
 123. MARC ANTONIO RAIMONDI. Mars, Venus and Love. B. 345. Second State.
 124. MASSON (ANTOINE). Guillaume de Brisacier. After Mignard. 4to. Inlaid.
* The famous "Grey-haired man."
 125. — Henri de Lorraine, Comte d'Harcourt. After Mignard. Large folio.
* The famous "Cadet à la perle." This and the preceding are Mason's two most celebrated engravings.

126. MASTER OF THE DIE. Penneus and the Water-gods (from the story of Apollo and Daphne); Æneas saving Anchises, etc. (3)
127. MEZZOTINT. Portrait, half-length of a man, book in hand. Proof above all letters. Folio.
128. — James I, by I. Smith, after VanDyke; Titian's Son and Nurse, by J. Murphy (mounted); The Last Pinch, by H. Dawe. (3)
129. — A series of sixty-nine mezzotints by Watson, Spooner, Houston, and others, miscellaneous subjects, including The Sleepy Congregation, and Laughing Audience, after Hogarth; the Pen-cutter, and the Burgo-master, after Rembrandt; engravings after Ostade, Teniers, etc., comic subjects, the Pretty Waterwoman, A Jolly Dog, the Nappy Lad or Topping Buck, the Female Barber, etc. Square 12mo. (69)
130. MORGHEN (RAPHAEL). Francisci de Moncada, in armor on horseback. After Vandyck. Folio.
131. — Time and the Four Seasons. After Poussin. Folio.
132. — The Family of the Princess Bariatinski (Countess Tolstoy, etc.). After Angelica Kauffman. Folio.
133. — The Virgin of Sorrows, after Sassoferrato; FITTLER, Titian's Schoolmaster; SMITH, The Death of Wat Tyler; etc. (20)
134. — Apollo and the Muses; VIDAL, Columbus landing in chains; PILOTY, The Last Judgment, lithograph; etc. (28)
135. MULLER (F.), Adam and Eve, after Raphael; and St. John, after Domenichino; MULLER (J. G.), Alexander conqueror of himself, after Flinck. Folio. (2)
136. MURPHY (J.). Mezzotint. Titian's Child and Nurse. Proof before title.
137. MUYDEN (E. VAN). Portrait with etching needle, etched by himself. Signed remarque proof.
138. NANTEUIL (ROBERT). Bernard de Foix, Duc de la Valette. First state. Folio.
139. — Denis Talon. Folio.
140. — Ludovicus de Bailleul. Second of four states. Folio. Cut close and mounted.
141. — Petrus Poncet. Folio.
142. — Pierre du Cambout. Folio.
143. — Hippolytus Feret. Folio.

16⁰⁰
144. NEW YORK CITY. New York from St. Paul's Church, 1855. Aquatint by J. W. Hill and Henry Papprell. Folio. Scarce. Framed.

37⁵⁰
145. — New York, 1855. From the Latting Observatory. (Drawn by B. E. Smith, engraved by W. Welstood.) Very large folio. Framed.

* Colored all over by hand to resemble an oil painting, and title painted on margin. One of the most interesting of the views of New York of this period. The view shows the whole city south of 42nd Street.

7⁰⁰
146. — Winter Scene in Broadway. Colored print by Girardet. Folio. Framed.

1⁰⁰
147. — Rutgers Medical College, Duane Street. Old-time pen-and-ink drawing. In gilt frame.

* A very rare view.

2⁰⁰
148. — View on the Harlem River, N. Y., the High Bridge in the distance. Lithograph by F. F. Palmer. N. Y.: Currier & Ives, 1852.

1⁰⁰
149. — Tinted lithograph poster of No. 26 Beekman St. (with Nos. 24 and 28 on each side), the business house of W. L. McDonald, harness manufacturer. Folio.

1⁰⁰
150. — Photograph of the Foundry and Machine Shop of D. D. Badger and Co., 13th and 14th Sts., between Avenues B and C; also a lithograph view of the interior of the office, 42 Duane St. The two mounted in one frame.

4⁰⁰
151. — The Astor House, end of City Hall Park, and view south down Broadway. Lithograph colored by hand. Ca. 1855. Framed.

1¹⁰
152. — Southwest Front U. S. Court House and Post Office. Photograph. Framed.

2⁰⁰
153. — The Burning of Barnum's Museum, July, 1865. Chromo-lithograph issued by the German-American Insurance Co. Framed.

50
154. — Street Markets: Mulberry Bend, original charcoal drawing; Allen, cor. Hester Street, original pencil drawing. Folio. (2)

100
155. — Facsimile of the Bradford Map of 1728; Fashion Plate, 1893, with view of Madison Square, colored; The Eighth Wonder of the World, the Atlantic Cable, lithograph, with view of New York, 1866; New York from Fort Lee, original etching by H. Bentley, 1883. Folio. (4)

150
156. OGBORNE (M.). Stipple engraving, after Hamilton; Confirmation, Sacrament and Marriage, after Westall, by Meadows; Meditation, by Michel, after Kauffman; and another stipple engraving. (6)

157. ORCHARDSON (W. Q.). Mme. Winchester-Cloves, etched by Gaucherel. Japan proof.
158. OSTADE (A. VAN). The Dance in the Cabaret; The Orators; etc. Etchings. (6)
159. — The Humpbacked Violin Player; The Pig-killer; The Anglers; etc. (12)
160. — The Dance under the Trellis; The Charlatan; Man at the Cottage Door; etc. (15)
161. OSTADE (A. VAN). The Quarrel, engraved by J. Suyderhoff, cut down, but early impression; HOGARTH, O the Roast Beef of Old England; Landscape with a family travelling (after Greuze?); La Marmote, by Audran, after Watteau. (4)
162. PARMIGIANO. St. James the less. Original etching by the painter. *Rare*.
163. PHILLIPS (C.). Mezzotint, A Boy with a Pigeon. After Mola. Early proof. Inlaid.
164. PIRANESI. Ruins of the Villa of Adrian at Tivoli; ROSSINI, Ruins of the Gate of Octavius at Pescaria. Folio. (2)
165. PIRINGER. Landscapes after Rembrandt, Poussin, etc. Aquatints from the original paintings in the "Musée Royal." Folio. (7)
166. PORTRAITS. Robert Lloyd Willoughby d'Eresby, engraved by Voerst. Very rare.
167. — Max. Henrici, Archiep. Colon, by Van Schuppen; Louis Tocqué, by Cathelin; Gabriel Spizelius, mezzotint by Haid; Jean de Betzkoy, by Dupuis; etc. (20)
168. — Gerard Vossius, by Matham; Petrus Molinæus, by Dankerts; Nicholas Rigault, by Edelinek; Count Zinzendorf, and Spangenburg; Antoine Pesne, by Schmidt; Sir William Waller, by Peter Stent; Lying-in-state of Christina Augusta, by Bernigeroth; etc. (40)
169. RAJON (PAUL). George Eliot. Proof on China paper.
170. REMBRANDT. The Death of the Virgin. B. 99.
171. — Clement de Jonghe. B. 272.
172. — Jesus disputing with the doctors. B. 64.
173. — The Jewish Synagogue. B. 126.
174. — Women bathing, feet in water. B. 200.
175. — Rembrandt with a flat cap. B. 26; Three heads of women, one sleeping. (2)

176. REMBRANDT. The Great Coppenol, copy by Basan; The Great descent from the Cross, probably a copy. (2)
177. — Jenus Lutma, and the Landscape with a cow, both on modern paper; Two beggars, copy by Deuchar; and other copies, etc. (?)
178. — The Three Trees. Old copy. From the Burleigh James and another collection.
On the back is written "*Copy by Ld. Byron.*"!!
179. — The Tribute Money, B. 68; Nude woman on a hillock, B. 198; Late impressions, and the Second State of, Two Beggars Conversing, B. 164, and Third State of, A Negress lying down, seen from the back, B. 205; *also*, Portrait of an Old Woman, mezzo. by Stoelker, after Rembrandt. (5)
180. — The Persian. B. 152, worn and late impression; Rembrandt with bushy hair, B. I; Rembrandt with a velvet cap; Rembrandt holding a sword, facsimile; Man and woman with a lantern. (5)
181. — THE SYNDICS. Mezzotint by R. Houston, after Rembrandt. Folio. 1775.
182. — THE CONTEMPLATIVE MAN RETIRED FROM BUSINESS. Mezzotint by J. Bell, after Rembrandt. Folio. 1772.
183. — BUST OF AN OLD WOMAN. Mezzotint by J. F. Bause, after Rembrandt. 1765.
184. — THE SHIPBUILDER AND HIS WIFE, eng. by Freij; Portrait of Rembrandt, by Schmidt; Rembrandt in a mezetin cap, copy by Claussen; The Wife of Rembrandt, by Durmer; Facsimile of a drawing by Rembrandt. (5)
185. REYNOLDS (S. W.). Mezzotints. Heron and Spaniel, and, Vulture and Snake. After Northcote. 1799. Large folio. (2)
186. — Mezzotint. Mrs. Molesworth, after Reynolds. 8vo. 1823.
187. ROSENTHAL (MAX). Mezzotint portrait of William Dunlap. Signed proof. Limited to members of the Dunlap Society only.
188. [ROWLANDSON (THOS.).] "*Contemplation.*" Head of an old woman, water-color drawing, attributed to Rowlandson, 5 x 3½ in.
189. RYLAND (W. WYNNE). Stipple engraving printed in red; Lady Elizabeth Grey and Edward IV. After Angelica Kauffman. Folio. 1780.
190. SAY (W.). Mezzotints. The Marriage of Richard, Duke of York, *and*, Queen Mab. (2)

191. SCHIAVONETTI. St. John the Baptist in the Desert. Stipple engraving. Folio.
* India Proof before all letters.
192. — Eve. St₁pple engraving after West. Large folio. Proof.
193. SCHMIDT (G. F.). Pierre Mignard. After Hyacinthe Rigaud. Folio.
* The engraver's Academy piece.
194. SCHMUZER (J.). Maria Theresa. After Greux. SEIFFERT (J. G.). Francis I of Austria. Proof before all letters from an old collection with stamp. (2)
195. SENEFELDER. Mars et Venus. After Canova. Large folio.
* Lithograph by the inventor of lithography. Proof stamped by the publisher.
196. SHARP (WILLIAM). Robert Dundas, Scotch Judge, after Raeburn. Folio. Open letter proof.
197. — Filmer Honeywood, M. P. Proof before all letters. Folio.
198. — Thomas Paine. Open letter proof. Folio.
199. — Interview of Charles I with his children. Large folio.
200. — Thomas Howard, Earl of Arundel, India proof; Orpheus and Eurydice, in three states, including an engraver's proof, touched with white by Sharpe.
201. SIXTEENTH CENTURY DRAWING. Battle Scene; attributed to Giovanni Speranza. 17 x 23 in.
202. — Colored Aquatints, etc., of Drawings, by Boucher, Maratti, Guercino, Caravaggio, etc. (9)
- ✓ 203. SOMM (HENRI). Six Pointes Sèches. Proofs. With the original wrappers.
204. STRANGE (SIR ROBERT). Venus and Adonis. Very fine early proof before the number. Large folio.
* At the bottom is pencilled "only four copies extant."
205. — Esther before Ahasuerus. After Guercino. Folio.
* From the collection of John Dixon, the mezzotint engraver, with his autograph written at bottom.
206. — Belisarius. After Salvator Rosa. Folio.
* From the Hibbert collection, with stamp.
207. — The Death of Dido. After Guercino. Folio.
208. — Danæ. After Titian. Folio.
209. — The Madonna of Corregio. Folio.

210. STRANGE (SIR ROBERT). Joseph and Potiphar's Wife. After Guido. Folio.
211. — The Annunciation. After Guido. Large folio.
212. — The Madonna with the veil. After Maratti. Folio.
213. — The Child Jesus Asleep. After Vandyck; Christ appearing to his mother. After Guercino. Folio. (2)
214. — Liberality and Modesty; Fortune. After Guido. Folio. (2)
215. — Justice, after Raphael; The Children of George III, after West; Laomedon detected by Neptune and Apollo. (3)
216. — Venus, after Titian; Mary Magdalen, after Guido; Abraham and Hagar. (3)
217. TARDIEU (N. A.). Juno commanding Æolus to let loose the winds; The Home of Vulcan. After Coypel. Large folio. (2)
218. TENIERS. Le Bonnet Vert. Engraved by R. Cooper. Fine India proof.
219. — Les Philosophes Bacchiques, *and*, La Basse Cour, by Le Bas; Depart pour, *and*, Arrivée au Sabat, by Aliamet; La Femme Jalouse. (5)
220. TROTTER (THOMAS). The Mirror of Venus. After Angelica Kauffman. Printed in brown.
* Scarce.
221. TURNER (CHARLES). Mezzotint. Virgin and Child. After Murillo. Proof.
222. TURNER (J. M. W.). Catalogue of plates of Turner's Liber Studiorum. Three heliotype facsimiles. 4to, wrappers. Cambridge, 1874.
223. — Portrait of Turner, engraved by Dance. 4to. 1827.
224. VALCK (GERARD). Mezzotint: David and Bathsheba, after Graal. Folio. Scarce.
225. VALLET (G.), The Holy Family under the Palm Tree, after Raphael; WATERLOO (A.), Daphne surprised by Apollo; DUCHANGE (G.), The Magdalen, after Coypel; PONTIUS (P.), Portrait of Jo. Cuyermans; and others, various. (9)
226. VALLOTTON (F.). Paris Intense. Six lithographs of typical Parisian scenes. With the original wrappers. Oblong folio. Signed proofs.
227. VANDERBANCK (P.). George, Prince of Denmark, In armor. Folio.

228. VANDERNEER, Moonlight, engraved by Miller, 1766; CLAUDE, St. George and the Dragon, engraved by Lerpiniere, 1787; SALVATOR ROSA, St. John the Baptist preaching at the Jordan, engraved by Browne, engraver's proof; etc. (10)
229. VAN DE VELDE, Landscape with cattle, engraved by Simons; ROULLET, The Virgin and Saints weeping over the body of Christ, after Carracci; LIGNON, The Virgin with the Cherries; LE CLERC, The Academy of Sciences; etc. (25)
230. VANDYCK PORTRAITS: Philippus de Gusman, by Pontius; Don Alvar Bazan, by Pontius; etc. (5)
231. VAN DYCK (A., ETC.). Rubens, by P. Pontius; Mary I, by Vertue; Queen Anne (early). (3)
232. VAN HARP. A Flemish Collation, engraved by I. Taylor; A Flemish Entertainment, engraved by W. Walker. Companion pieces. Folio. (2)
233. VAN VLIET. St. Jerome, after Rembrandt; Bust of a Young Man in a gorget, after Rembrandt; A Beggar, original etching. (3)
234. VERLAINE (PAUL). Tinted lithograph, seen from the back, by F. A. Cazal. No. 1 of 50 signed proofs. 4to.
235. VERMEULEN (C.). Petrus Vincentius Bertin, after Largillière; Maria Luisa de Tassis, after Vandyck. Folio. (2)
236. VICO (ÆNEAS). Fantastic Subject from a Legend, by Albert von Eyb. 1542. Rare.
237. VISSCHER (CORNELIUS). The Gipsy Family. Fine impression of the third state, with the inscription. Folio.
238. — The Skates, after Ostade; The Seller of Death to Rats, copy by Vrydag after Visscher. Folio. (2)
239. — Queen of William VI; Philip IV; Theodorie III; and Ada, daughter of Theodorie VII. Folio. (4)
240. VISSCHER (C.), The Violin-player, inlaid; The Street-singer; GOLTZIUS, The Dog of Goltzius, Bartsch's second copy; VANGELISTY, Vieille Flamande, printed in red. (4)
241. VISSCHER (JANE DE). Abraham van der Hulst, Dutch Admiral. Folio.
242. VORSTERMAN (LUCAS). Carolus de Longueval, in armor, after Rubens; Martyrdom of St. Lawrence, after the same. Folio. (2)

243. WASHINGTON (GEORGE). Mezzotint portrait by J. A. O'Neill. A Proof Before All Letters, and an Open Letter Proof, both on India paper. (2)
 * A private plate engraved for William Menzies.
244. — Ten various portraits of Washington, including an Open Letter Proof by Fenner, Sears and Co., an India Proof by W. Holl, a Miniature Portrait on a pedestal, etc.; also two engraved portraits of Martha Washington and nine portraits of Gilbert Stuart, John Trumbull, etc. (21)
245. WATSON (J.). Sir Jeffery Amherst. Mezzotint after Reynolds. Folio.
246. WELY. A French river, with sailing barges, at sunset. Modern French lithograph in colors. Proof of a limited issue.
247. WILLE (J. G.). Instruction Paternelle, after Terburg. Folio.
248. — Gazettiere Hollandoise, after Terburg. Folio.
249. — Sœur de la Bonne Femme de Normandie. 4to.
250. — Tante de Gerard Dow, after Dow; Maîtresse d'École. (2)
251. — Repos de la Vierge; Portraits of Frederick II and Joseph Parrocel. (3)
252. — La Liseuse, after Dauw; Louis Phelypeaux, Comte de Saint-Florentin; etc. (5)
253. WOOLLETT (WILLIAM). Calypso's reception of Telemachus and Mentor. Large folio landscape. Fine open-letter proof. 1824.
254. — The Fishery, after Richard Wright. Folio.
255. — The Devil's Bridge and Valley of Lauterbrunn, Switzerland. (2)
256. WOUVERMANS. Reste d'Armée Decampée; L'Ecuyer du Manege; L'Abreuvoir Flamande; etc. Folio. (4)
257. YOUNG (JAMES). Mezzotint. The Battle of Chevy Chase. Large folio. 1814.
258. — Mezzotint. The Surrender of Calais. Large folio. 1817.
259. YOUNG (JOHN). Mezzotint. Interior of a Stable, with a donkey and two figures, after Morland. Engraved 1804. Rare.
260. PORTFOLIOS OF PRINTS. Three large portfolios containing about 1,000 miscellaneous engravings, portraits, etc.

**PAINTINGS BY BIERSTADT, LE BARON AND HUSENETT,
A. LAUX AND OTHERS.**

Paintings.

261. BIERSTADT (A.) Bay by Moonlight.

Canvas.

Height, 18 in.; width, 23 in.

LE BARON AND HUSENETT.

262. LANDSCAPE.

(Water-Color.)

Height, 10 in.; width 15 in.

HAMLET.

Poster.

Height, 23 in.; width 10 in.

— ROLLANDI.

263. ARTIFICE.

Canvas. Signed.

Height, 20 in.; width, 14 in.

UNKNOWN PAINTER.

264. STUDY OF MELON AND FRUIT.

Panel.

Height, 16 in.; width, 18 in.

R. V. GREGORY.

265. ITALIAN STREET SCENE WITH FIGURES.

Canvas. Signed.

Height, 35 in.; width, 14 in.

A. LAUX.

266. IN THE SHEEP STABLE.

Canvas. Signed.

Height, 12 in.; width, 16 in.

267. WATER-COLOR. Lake Como.

Unsigned.

10 x 21 in.

268. STERNER (ALBERT). Eleanor.

Painting in monochrome. Signed "A. E. S."

Cherry frame.

269. HAMERTON (PHILIP GILBERT). The Castle.
Original oil painting by the eminent art critic.
Signed in the lower right corner. Oak and gold
frame.
270. WASHER-WOMEN.
Original oil painting. Signed in lower left corner
and dated 1878. Oak and gold frame.
271. DAY (F.). The Girl with the Cigarette.
Oil painting. Signed Francis Day. Gold frame.
272. RIVAS (A.). In the Harem.
Two beautiful girls reclining on a couch near a
pool, with swans. Signed toward the lower
left corner. Gold frame.

Framed Engravings, Etchings, &c.

273. ANDREA DEL SARTO. Cherry frame. St. John
by Domenichino. Oak frame.
Two pieces, one lot.
274. APPIAN (A.). A Road Leading to the Village of
Artemar.
Proof on Japan paper. Mahogany frame. A
Country Road. Proof on Japan paper. Mahog-
any frame. (2)
275. BISMARCK (VON). Etched portrait by Leubach.
Folio.
276. BÖCKLIN (ARNOLD). Villa am Meer.
Photogravure, in colors. Mahogany and gold
frame.
277. BOLSWERT (SCHELTJUS A.). Silenus.
After the painting by Van Dyke. A fine impres-
sion. Black frame.
278. BOTTICELLI. Spring.
Cherry frame. WATTS, Daphne. Oak frame.
GIORGIONE, Head of a Man. Chestnut and
bronze frame. (3)
279. BROOK (THE). Facsimile of charcoal drawing.
Mahogany and bronze frame.
280. CAMERON (D. Y.). Perth Bridge.
Original Etching. Proof on Holland paper.
281. — Arran.
Original Etching. Proof on Holland paper.

282. CHAMPNEY (J. WELLS). Psyche.
Signed artist's proof on Japan paper. Bronze frame.
283. CHURCH (F. S.). A Cold Morning, Sir.
Original etching. Signed artist's proof on satin.
284. CLAY (HENRY). Clay addressing the Senate. Mezzotint by Whitechurch after Rothermèl. Folio. Proof.
285. CONNOISSEUR (THE). After the painting by Fortuny. Proof on Japan paper. Oak frame.
286. DANCING LESSON (THE). In colors. Black frame.
287. DAUTREY (LUCIEN). The Gleaner.
After the painting by Jules Breton. Mahogany and bronze frame.
288. DECHAMPS. The Village Street.
Remarque proof on vellum. Gilt frame.
289. DETAILLE (EDOUARD). Cavalry Man.
Facsimile, in colors, of the original water-color. Gold frame.
290. EDELINCK (G.). The Fight for the Standard.
After Leonardo da Vinci. Oak frame.
291. GAMBETTA. Portrait by E. R. Greenough.
Lettered impression on Holland paper.
292. GIBSON (C. D.). Girl Standing, after Gibson.
Drawn by J. Victor. Ivory frame.
293. GILBERT (C. A.). Her Portrait.
Original drawing. Signed by the artist. Black and gilt frame.
294. GUÉRARD (HENRI). Head of a Fisherman.
Signed artist's proof on Japan paper.
295. HALS (FRANZ). The Gypsy. Mahogany and gilt frame; MORONI, Portrait of a Tailor, Mahogany frame (unglazed); Head of the Madonna, after MURILLO. (3)
296. JACQUE (C.). Pastorale.
Proof before letters on India paper. Oak and gilt frame.
296. KELLAWAY (G.). The Bower of Venus.
After the painting by Richard Westall. Beautiful impression printed in colors. Gilt frame.
298. KOHLSCHEIN (J.). St. Cecilia.
Line engraving after the painting by Raphael. Open letter proof on India paper. Oak and bronze frame.

299. LA BELLA. Line engraving. Proof before all letters, before the title, before the names of painter and of engraver. Black and gold frame.
300. LEGROS (ALPHONSE). *Les Pestiférés de Rome* (Malassis No. 60.)
Proof on India Paper, mounted into plate paper.
Fine impression.
301. LELOIR (LOUIS). *A Bravo*.
Proof on Japan paper.
The etcher's best plate. Oak frame.
302. LEONARDO DA VINCI. *Mona Lisa*. Oak frame.
303. LLOVERA (J.). *The Model*.
Proof before letters on Holland paper. Oak frame.
The Mandolin Player. Proof on Holland paper.
Cottage by the Lake. Etched by Brunet-Debaines, after Corot. Mahogany frame. (3)
304. LORICHON (C.). *The Mystic Marriage of St. Catharine*.
After the painting by Correggio. Fine impression, bearing the stamp of the engraver. Margin has been trimmed. Small margins. Black frame.
305. LOS RIOS (R. DE). *A Prelude*.
After Charles Sprague Pearce. Signed artist's proof on vellum. Signed by both painter and engraver. Bronze frame.
306. LOWENSTAM (L.). *A Quiet Hour*.
After the painting by Alma Tadema. Signed remarque proof on Japan paper. Signed by both painter and etcher. A white and gold frame.
307. MANLEY (T. R.). Signed Proof Etching on Japan paper; LAFAYETTE, lithograph portrait. (2)
308. MELLAN (CLAUDE). Title-Page for *Les Amours de Tristram*.
First state, before the lettering upon the scroll.
From the Camberlyn Collection; also the second state, with the lettering. From the Pierre Mariette and Camberlyn Collections. Impressions of the finest quality. (2)
309. NICHOLSON (W.). *Sarah Bernhardt; Whistler; Queen Victoria*. Black frames. (3)
310. PHEASANTS, after Barlow; *Hérons*, after Barlow. (2)
311. PIRANESI. *Part of the Villa of Hadrian*.
Fine original impression. Black frame.
312. — *Ruins of Nero's Aqueduct*. Folio.

313. PROT. La Génie de Pan.
After Giulio Romano. Stipple engraving, colored.
Black and gold frame.
314. RAPHAEL. Sistine Madonna (a portion only). The
Mother and Child (half length). Mahogany frame.
315. REMBRANDT. A Portrait of Rembrandt in a Fur
Cap and Mantle.
From the painting in the Hermitage. Oak and
bronze frame. Rembrandt in a Flat Cap. Photo-
gravure enlargement from Rembrandt's etching
"Rembrandt Leaning on a Stone Sill." Oak
frame. (2)
316. RIVERLET (THE). Sunset.
Original monotype, printed in colors, signed, on
Japan paper.
317. SADD. Queen Victoria; Prince Albert. Engraved
after Chalon. (2)
318. ST. JOHN AND OTHER CHILDREN AT PLAY.
Gold frame.
319. SCHMIDT (G. F.). Portrait of Rembrandt.
Etched in 1763. Black frame. Portrait of Rem-
brandt. After G. Flinck. Etched in 1765. Black
frame. Portrait of John Conrad Ulmer. Line
engraving. Black frame. (3)
320. SMILLIE (JAMES). The Voyage of Life—Old Age.
After the painting by Thomas Cole. Original im-
pression in an interesting contemporary gold
frame.
321. STEINLEN. At the Street Corner.
Original charcoal drawing.
322. STRANG (WILLIAM). The Tinker's Repast. Proo
on Holland Paper. The Potato Gatherers. Proof on
Holland Paper. Wine and Folly. Proof on Holland
Paper. Together with Vase Hispano-Moresque.
Original Etching by Jacquemart. (4)
323. UNGER (W.). The Tribute of Venice.
Proof before all letters. Gilt frame.
- 324 — Portrait of Rembrandt.
After Rembrandt's own painting. Open letter
proof on India paper. An Old Man with a Fur
Cape holding a Bowl. Proof before all letters
on Japan paper. (2)

325. VISSCHER (C.). The Sleeping Cat.
One of Visscher's favorite plates. Oak frame.
326. WALTNER (C.). The Gilder.
After Rembrandt. Oak and bronze frame.
327. WILLE (J. G.). L'Observateur Distract. After the
Painting by F. Mieris. One of the engraver's pretti-
est plates.
328. DORÉ (GUSTAVE). Death of the Christians. En-
graved by H. Bourne. India Proof. Large folio,
framed.
329. GEROME (J. L.). Golgotha. Engraving by H.
Echens. Large folio, framed.





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